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out as many, probably, as sixty branches. These noble pieces of furniture are adaptations of famous old models in the palace of Versailles.

* * *

THE Louis Seize music-room in the mansion of Mr. Cornelius Vanderbilt is of somewhat larger proportions than Mr. Goelet's ball-room, just described. The carved oaken walls are painted the delicate shade of green known as "vert d'eau," with the ornaments in positive white instead of gilt, which pleasantly emphasizes the prevailing color of the room. The mouldings around the doors and windows are in dead gold. Over each panel is an "œil de bœuf," with Boucher-like amorini in carved and white painted wood. The floor is polished wooden mosaic with a very handsome inlaid

fancy brocades of different tints being used for the additional chairs of various shapes and sizes, including some delightfully comfortable "bergères," provided in generous profusion.

* * *

QUITE in contrast with all this magnificence—which is for millionaires only—is the library in the comfortable home of Mr. Franklin H. Tinker, at Short Hills, N. J., an illustration of which is given herewith. The wood-work, including the furniture, is mahogany, and it harmonizes well with the bronzed "lincrusta" with which the walls and ceilings are covered, and to which is given a pleasantly subdued tone by the well-tempered light that comes filtered through the heavily curtained windows. This sobriety is varied, at certain hours of the

Art Needlework.

THE ART OF EMBROIDERY.

VI.

THE principle of darned embroidery is practically the exact reverse of that hitherto described. Supposing a design to be marked on a piece of material for working, in place of embroidering it in the feather stitch, and leaving the ground plain, or covering the ground as well as the design with tapestry stitch, it is simply outlined more or less fully, and the background only is worked in, leaving the design indicated by the material alone. In cases where the background is very fully



LIBRARY IN THE HOUSE OF MR. FRANKLIN H. TINKER, AT SHORT HILLS, N. J.

DECORATED IN LINCRUSTA. DRAWN BY E. J. MEEKER.

border, and a great white bearskin is spread before the lofty white marble fireplace. Over the mantel is a large mirror with elaborate gilt and carved frame, and on each side tower the wide-spreading branches of a handsome candelabrum, springing from a female caryatid. There are four other large mirrors in the room. Heavy sculptured mouldings enframe the ceiling which, I am told, is an original painting by Huet: it shows in allegory some classically attired and beautiful women drawn in a triumphal car by cupids harnessed with roses. The heavy brocade curtains are richly embroidered, harmonizing well with the covering of the carved and gilt furniture, which is salmon-colored satin brocade—enriched with chenille floral wreaths and bouquets—with blue bands, for the principal pieces;

day, by the prismatic gayety imparted by the light from three windows of stained glass, representing Art, Science and History. The striking feature of the room, architecturally, is the beamed and vaulted addition terminating in an octagon lined with low book-cases. These are filled with a choice collection of modern classics, superbly bound—sometimes presentation copies—and in many cases enriched by the autographs of the authors. The contents of the portfolio of prints to the right, alone would furnish material for a long article. The illustration shows what may be called the "business end" of the library. Extending nearly across the opposite side of the room is the tiled and recessed mantel and fireplace, itself not unworthy of illustration. I may return to the subject in a future number. ARCHITECT,

worked in, in an elaborate pattern, the effect is often almost the same as in appliqué, and it is doubtful whether the effect produced is worth the amount of labor expended. Several illustrations are given of darning for backgrounds (Fig. 23). The stitch is identical with ordinary seamstress's darning, and is familiar to us from its homely application to the mending of stockings and table linen. The pattern darning is done by counting the stitches over which the thread is carried, just as is done in cushion stitch. When a fancy design is desired (as in Fig. 22) it must be lightly marked out on the material first. A great number of patterns may be produced by the regular order in which the stitches are arranged, but perhaps none is so satisfactory as irregular darning, which produces a soft background with broken lights,

Darned work may be done on any kind of material; but a soft silk or linen is undoubtedly the best. It is essentially hand work, and perhaps more thoroughly artistic effects can be produced in this stitch than in any other. For instance, the outline may be varied in places suitable to the design by working some flowers in long and short outline, or they may be worked up by detached stitches, satin stitch centres, or enrichments; or French knots may be used with excellent effect. Then, again, the ground may be worked with different shades imperceptibly blending into one another; yellow running into red will produce a delicate orange or flame color; or all kinds of gradations in blue and green or yellow alone may be produced. For a large counterpane or table-cover the centre may be worked in ordinary darning, using a single thread of crewel or filoselle; and a very

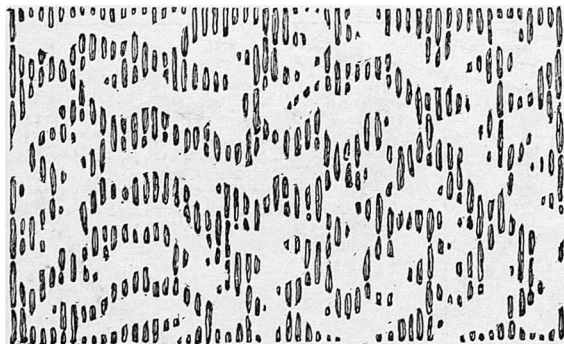


FIG. 21. PATTERN DARNING.

handsome border may be made by using thick strands of filoselle or double crewel, and running the threads very close together, so as to produce a solid embroidery.

A soft tussore or Nagpore silk, darned with embroidery silk or filo-floss, is specially beautiful, since the most delicate coloring can be given, almost equalling the broad washes of water-color painting. The softness of the ground coloring shows through the stitches, and produces effects not to be obtained in any other way. Great varieties may be made in the backgrounds used in this kind of embroidery, and it is not at all necessary to have the ground wholly covered. Small cross stitches or six-rayed stars, made by three stitches crossing in the centre, or small arrow-heads formed by three stitches converging to one point, make a very effective background when worked at even distances all over the material between the lines of the design. It would always be safest to mark the positions for these dotted stitches, either by a pencil dot or by running white threads across the work, as it will not look well unless the scattering of the stitches is even.

Following the example of the Chinese, French knots may be used in the same manner for a background, and will look very rich because of the shadow they throw. Another variety may be made by outlining the design first, and then sewing it down along the edge of the outline over a thin layer of wadding; the design will then be varied a little, and the knots, or any of the stitches mentioned, must be taken through the wadding so as to keep it low, and produce the effect almost of a quilted ground. Ordinary quilting can, of course, be used in the same way.

Materials woven in the same manner as huckaback towelling are very suitable for darning. The thread can be run through the raised part of the weaving with no trouble of marking lines or counting stitches.

In all varieties of darned embroidery it is necessary to consider carefully the coloring used in the grounding stitches, as the material is, of course, always more or less visible through them and must be taken into account as regards the effect produced by the addition of the one color upon the other. It may be taken as a general rule that the outline should be a dark shade of the ground-

ing tint unless a harmony of contrast is desired. A design worked out entirely in different shades of the same color may have enrichments, such as satin stitch dots, in a different, but, of course, related color.

Before leaving the subject of hand embroidery, it is well to again impress on the reader that very much must always be left to the worker. While giving directions for stitches in the way most easy to understand, or to illustrate, there are many little differences in the way of working them, practised by professional embroiderers, and a clever worker will probably find out for herself both fresh varieties of stitches, and quicker or more effective ways of working them. For instance, in the description of feather or embroidery stitch proper, the stitches were all shown, taken in a direction from the stalk end of the petal of a flower toward the edge. This way of working is open to the objection that it puts too much material on the back of the work. Many embroiderers, in place of bringing the needle back behind the material, keep it almost always on the surface—that is to say, they take up only a very small stitch each time the needle is inserted, and bring the thread back on the surface of the material toward the stalk. The principle is exactly the same—making the long stitches blend into one another so as to show no ridges or lines, and, if very evenly and carefully done, the work will appear quite as smooth and well shaded, though never so rich. There is no doubt that the other way of working, described in the second chapter, gives a solidity and richness which

side, if they are only carefully worked. Most forms of cross stitch may be worked to show both sides. All darning stitches should be equally good back and front; and on a thin material, such as Bulgarian cloth, all the effect of feather stitch, equally good on both sides, can be given, by darning the silk backward and forward. The outlines would require touching up on the wrong side, and of course all ends and knots must be avoided.

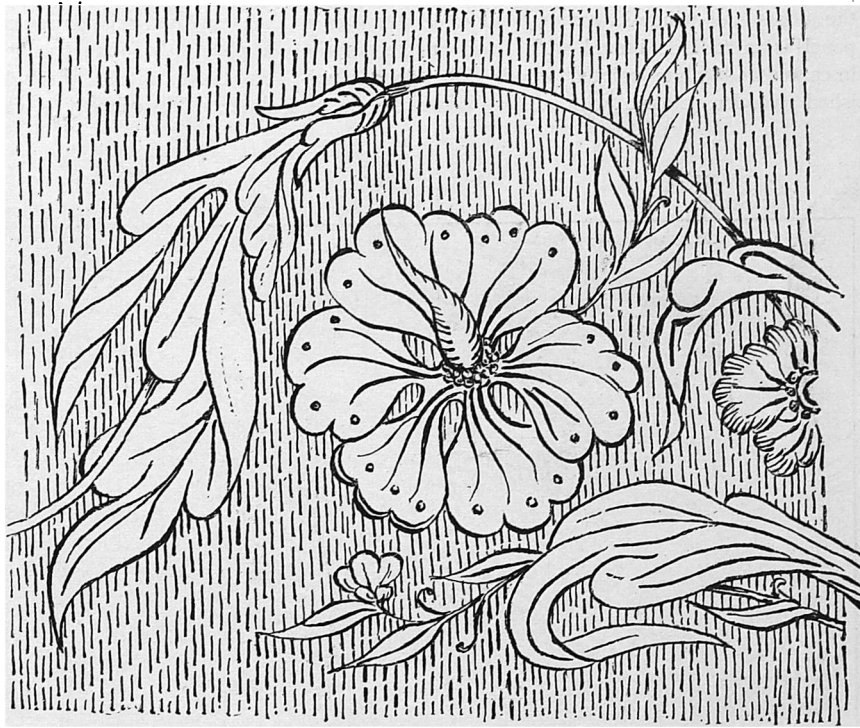


FIG. 22. EXAMPLE OF DARNED WORK.

The different effect of the same stitches when worked on different materials should also be studied. Tent stitch is capable of numberless differences when worked on thin material and varied in the size and direction of the stitch.

In all embroidery, it should be remembered that what may be called the light and shade of the stitches is an important factor. One has only to examine the massing of color by direction of the stitch in old Persian cross-stitch embroidery, to be convinced of this. The light always strikes stitches at an angle and brings the coloring of the highest point into prominence; this should be taken into account, and cannot be too carefully studied when using tent, cross or some forms of cushion stitch.

It is well here to say a word about stretching and finishing hand embroidery. This is always a necessary process, for it must inevitably become crumpled to a certain extent in the hand. A hot iron should always be avoided—it is apt to affect the colors and flattens the work. If it is absolutely necessary to use one, the embroidery should be laid face downward over a layer of fine wadding, and a cloth should be placed between the back and the iron. It should be sufficient to stretch it; which is done by fastening the work face downward, on a perfectly clean board, with drawing pins at a full stretch. If the material will bear dampening, sponge it over very lightly with

clean water, and leave it to dry on the board. Thin silks will not bear stretching in this manner, and, therefore, an iron is generally necessary, but it should be as cool as is practicable.

Handwork rarely requires pasting, which should always be avoided when possible. The idea of pasting is simply to fasten the ends and keep the work steady. It is necessary sometimes for screen panels and curtain borders where the work is heavy.

L. HIGGIN.

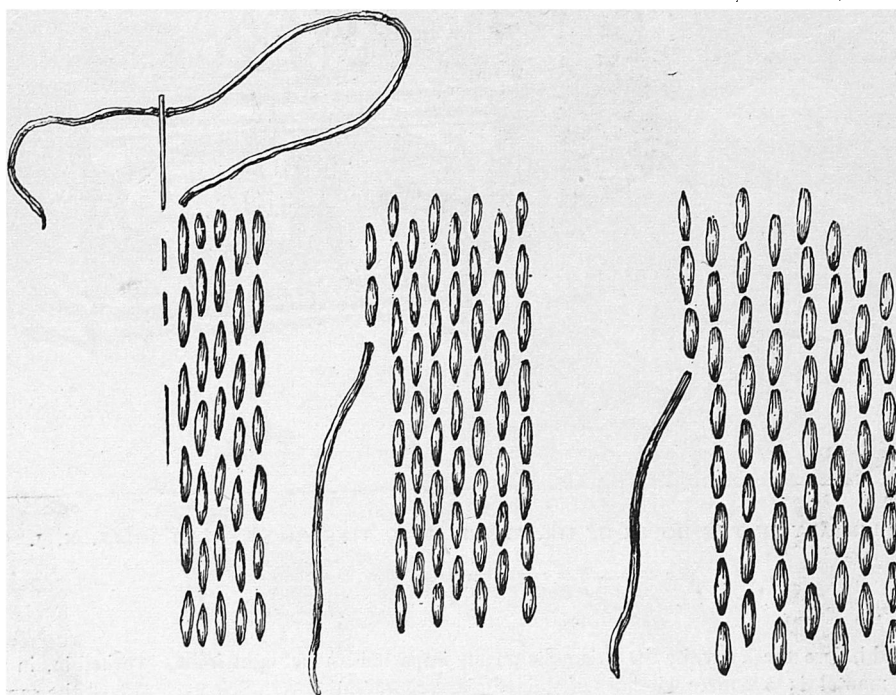


FIG. 23. IRREGULAR AND PATTERN DARNING.

is wanting to this more economical method, but both are correct, and the worker may decide which she will use.

Much may be said about the wrong side of embroidery—in fact, it seems a pity that there is so much of it, for it is easy, by a little care and thought, to follow the example of the Turks, who make much of their work equally beautiful on both sides. For chair-back and sofa-covers this would be a decided advantage. As already pointed out, many stitches have a very good effect on the wrong